/12 cont./

532 825 The Indian likes most of all to reproduce animals, not only in plastic form, but also in drawings and as decorations. After all, he lives among the animals as one of their kind, and, accustomed /13/ to paying attention to every sound, to every movement of the animals, he has impressed their characteristic calls, shapes, and movements on his mind to such an extent that he can easily reproduce them well from memory. This is particularly true of the animals for which he hunts or fishes or which otherwise arouse his interest (such as dolphins and crocodiles).

532 Mammals. The jaguar is found in two representations (Figs. 73ab [b, head from the front], 74 /see p.51 /).

Fig. 73 has a head wide at the front, with a wide mouth from which project four pointed teeth cut out of palm leaf. The ears are small, the tail short, the legs made from slender rods. The body is covered with round disks of leaves with a wax button in the center, the face with a square piece of leaf with several spots of wax on it; a leaf band runs around the neck. Fig. 74 has a pointed head, only one ear, and a long tail. The legs are made of wax and furnished with claws. The animal stands on the front legs and lies on the rear ones. The proportions are accurate. /Fig. 71 occurs here./ $\frac{2}{1}$ Face and body are trimmed with polygonal leaf-disks; a leaf band also runs around the neck here.

The stag appears in only one representation (Fig. 75 /see p. 51 /). The short, thick, stumpy tail pointed upward, the mouth, the long ears standing toward the back, and the antlers are well reproduced. The four wax legs turned out too short. The dog (Fig. 76 /see p.51 /) needs no further comment. /Fig. 72 appears here./ $\frac{2}{1}$

Pigs are represented in Figs. 77 and 78 /see p. 51 /. Fig. 77 was less successful. The short tail is poorly fashioned; the legs, made of little sticks, are much too long. The small erect ears are good. Fig. 78 is much better. The thick body has no tail, the oblong ears stick out, the short, thick legs are placed forward in a running position. The long head with the broad snout is pointed forward.

$\frac{2}{1}, \frac{2}{1}$ [see p.22 --Analyst]

/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part [513] of the floor is covered with buriti mats which also serve as an underlayer for sleeping. A smooth wooden cylinder pushed under- 353 neath represents the pillow. The various storage baskets, the [415] containers for ornamental feathers, the finished feather orna- [237] ments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows are stuck in the rafters. [342] → Lances and clubs stand in the corner, always at hand. Some sledge-like 351 stools, as well as pots and 415 gourd /cuia/ bowls of varying sizes complete the household equipment.

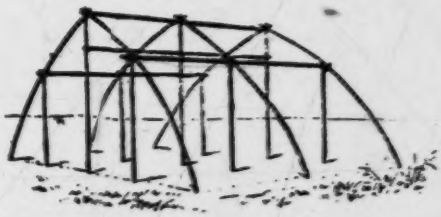

Fig. 3. Hut construction.

346 At some distance from the village is found the somewhat dif- [532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas [784] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Sambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/13 cont./

231 Domestic animals. In a description of the Indian house
825 its animal fellow-lodgers must not be passed over. A genuine Indian still-life is inconceivable without them. The naïve joy of primitive man in animals and their behavior is expressed in his care for them. He considers the animal as
[181] his equal. The feeling of solidarity, indeed, of relation-
[538] ship with the animal world, which expresses itself in tribal tales and a rich treasury of animal fables, is a principal characteristic trait of the Indian national-spirit. This at the same time explains the often stressed contradiction that the savage Indian, in spite of his astonishing ability to tame the wild, timid animals of his country, has never brought this to the actual breeding of domestic animals in our sense. The animals are captured young and reared, but only to please themselves, for entertainment, out of joy in associating with them, not in order to make them useful. Therefore they
235 are not mated. Even the domestic chicken, which the
171 Araguaia tribes have had for a long time in a domesticated
[262] state and which multiplies in great numbers, is not, as a member of the household, /14/ used for food, nor are its
[939] eggs (1). In recent times, however, it serves as a trade item

[013]

1. Im Thurn, Among the Indians of Guyana /Guiana/, p. 265, reports the same thing.

in the trade with the commercial travelers, who sell the poultry in the first settlements of the province of Para at a great profit.

231 Of the imported domestic animals, dog and cat are already widespread. On the other hand, the pig is absent, but, in contrast, it is raised and traded by preference by the Kayapo tribes.

235 A large Sambioa village is always at the same time a kind
825 of menagerie. The bird kingdom is most noticeable. The largest and most colorful birds are made use of, at least insofar as they must give up their feathers for feather ornaments.

/14 cont./

235 The proud araras perch on the roofs everywhere as constantly
825 alert watchmen, greeting the stranger from afar with their deafening shrieks. The large, dark hyacinth-blue Macrocercus hyacinthinus is characteristic of the ornis of the Araguaia and always represented, furthermore the blue-yellow M. macao, as well as, although rarer, the scarlet M. militaris. Of course, the smaller green species of parrots at all possible age levels are also present.

Ornamental feathers are also provided for them by the herons and storks, as well as by the gleaming white Ardea egretta, the majestic, black-headed giant stork Mycteria jabiru, and the roseate spoonbill (A. cochlearis).

In addition one sees in the most colorful confusion the various species of ducks, grebes, boatbills, ostriches, curassows, etc.

Many of these birds are artificially adorned. Those with white feathers parade about in red paint; small feather tassels are tied to the wings of others (2).

[232]

2. The Karaya also know how to change the color of the birds artificially, in particular making the feathers become yellow-colored. No details concerning the method used for this, however, could be learned.

231 The mammals captured young become extremely tame. They are either suckled by dogs, or the women themselves take them to their breasts. The commonest types of monkeys are Ateles, Cebus, and Hapale species, of rodents capybaras and agoutis. The peccary takes the place of the domestic swine. In the fourth Sambioa village we even saw a full-grown tapir wandering about.

Finally, of the reptiles there are tortoises, lizards, and young alligators. The latter, tied with a cord around the body, lie in the warm pools of the praias.

/34 cont./

535 All of the dance masks represent animals. The imitation of
532 the animal form, however, does not go so far as among the masks
825 of the North Americans and the Tekuna, since the creature concerned /35/ is merely indicated by some of its most striking

Fig. 18. Mask of the dolphin (1/20).

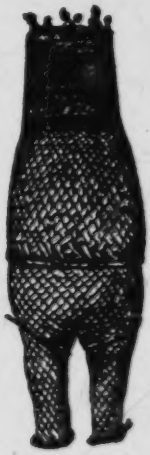

Fig. 19. Mask of the fish doori (probably the pirarara) (1/20).

Fig. 20. Mask of the scarabacus (dung beetle) (1/20).

Fig. 21. Large ant-eater (head-dress) (1/24).

characteristics or even only by the decorations placed on it.

The masks, which are either used individually or belong in pairs, fall into three classes according to their shape.

/35 cont./

535 1. Costumes and headdresses of simple palm-straw plaiting
532 (inaudä). Of these there were collected:
● 825 a) The dolphin. Male figure with genitals made extremely large; plaited out of uaguassŭ leaves. A sleeved jacket reaching to the belt covers the upper body of the dancer; the lower trunk and the legs down to the knee are in a type of trousers, while the head is covered with a cap completely hiding the face and on top running out into two wound braids (Fig. 18 /see p. 70/).

b) A similar figure without genitals, representing the doori fish (pirarara?). The covering of the thorax is sleeveless. The hood has six short braids provided with end knots (Fig. 19 /see p. 70/).

c) The scarabaeus (korehaǯŏ, dung beetle, one of the most common insects of the campos), is a mask plaited out of buriti leaves for the upper body. Hiding the head is a rhomboidal cap of fine plaiting, through the upper part of which runs a cross-stick provided with palm-straw tassels at the ends, reproducing quite typically the antennae of the beetle. The lower part, made out of coarser plaiting, consists only of a layer covering the chest and stomach. On both sides there are slit-shaped armholes. The legs of the dancer are probably covered with buriti hangings (Fig. 20 /see p. 70/).

/36/ d) The large anteater (uariri), for which there is likewise only a headpiece for the head and upper trunk, is plaited in a funnel shape out of a single buriti leaf whose stem, projecting upward and split several times, is lengthened artificially by a wooden stick set into it. The extreme tip bears a huge tassel of leaves. The whole is three meters and eighty-two centimeters high (Fig. 21 /see p. 70/).

The preceding masks are those obtained among the Šambioa. In addition, the sketch of a fifth costume of the same type was drawn in a Karayahi village. This is

e) the caracara hawk (iira), likewise funnel-shaped, but not as tall as the "anteater" and provided with armholes (Fig. 22 c /see p. 72/).

/36 cont./

535 2. Masks of the duck-duck type (yaδδ). These are cylin-
532 drical dance hats, covered with ornamental feather mosaic, the
825 pattern of which reproduces the animal concerned.

a) The piabussu fish (abuseura) consists of a strong buriti plaiting 82 centimeters high and 45 centimeters in circumference in the middle, running out at the top, into a braidlike continuation wound with black bast, which bears a tuft of feathers at the end. The lower end of the cylinder broadens like a funnel in order to receive the head of the wearer. This lower part is about 25 centimeters high and so densely covered with buriti strips that the face of the dancer remains completely hidden (Pl. XII /see p. 114 /, 1 a and b).

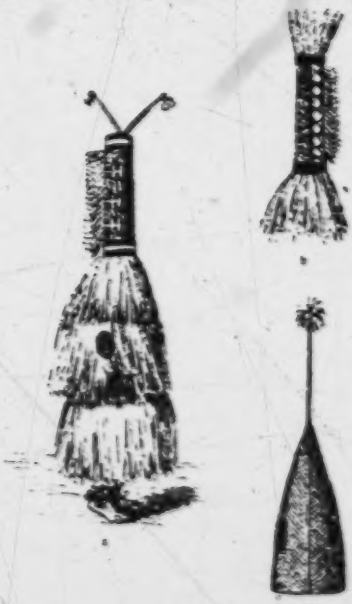

Fig. 22. Masks and masked dancer.

The cylindrical middle-piece is covered lengthwise with thin sticks of cane, on which the feather mosaic is applied with wax. Running vertically on the front side there is a yellow strip ten centimeters wide and bordered by black and white cotton threads twisted together, which is accompanied on either side by a red one half as wide with the same border. From each of the latter a broad red continuation branches off at right angles toward the back, which divides each side of the cylinder into two rectangular fields. These are filled with blue rectangles on a yellow background, which are divided off by black cords.

/36 cont./

535 532 825 At both ends the cylinder is wound with strips of blue army cloth. In any case the original binding was a tightly woven black or black-white cotton band, as on the masks illustrated in Fig. 22 a and b /see p. 72/.

A small green feather border surrounds the upper edge, which is also adorned with a row of upright red arara feathers.

On the back side, with white down pasted on it, two rows of blue arara feathers hand down over each other.

A cross-stick decorated at the ends with long feather tassels is stuck through the upper third of the cylinder.

b) The pacu fish (ariua) is of similar form. The cylindrical part is shorter, but of larger diameter (height 50 centimeters, circumference 55 centimeters). In this case, too, a braid runs out from the upper surface (60 centimeters) (Pl. XII /see p. 114/, 2 a and b).

A broad red stripe with a black and white border likewise runs down the front. The side parts show a complementary pattern of oblique, blunt zigzag stripes running somewhat irregularly, red on a yellow background within a black border. Two rows of feathers likewise hang down in back.

Long buriti hangings to be placed around the shoulders and hips belong to both masks. The neck is wound with an ornament of black bast strips. The dancer carries gourd rattles in his hands and wears bands with rattling Thevetia pods around his ankles (Fig. 22 a /see p. 72/).

Two other such masks could be sketched.

c) One allegedly represents the kabroro (alligator). The cylindrical part is red with horizontally placed double-crosses in yellow (Fig. 22 a /see p. 72/) and bears two short diverging braids.

d) The meaning of the other, the animal yarenĕ, is uncertain. The basic color of the cylinder is blue. A chain of yellow rectangles on a red background runs down each side. According to the ornamentation, it may represent a snake (Fig. 22 b /see p. 72/).

/36 cont./

[535] [532] On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

[825] 3. The mask of a black bird (tirehãn) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

[184] The number of masks is in no way exhausted with these. Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and piraruc̃ú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuira (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

[527] [535] Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

[533] [198] Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

[825] [533] Each animal represented has its characteristic sound, which is repeated again and again in the songs. Thus, the pacu cries: heiyoñ he, heiyoñ he, the alligator hu — hu — hu.

[564] [532] [196] The women and children watch the dance, to be sure, but may not look at the masks by themselves, without their wearers, since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/37 cont./

535 That such barbaric customs prevailed, at least formerly,
532 is all the less to be doubted, since analogies can be shown in
562 other regions of the world. Today, however, the matter does
688 not seem to be handled as strictly. It is said that among the
198 neighboring Tapirapé all the women once saw the masks by chance, so there was nothing else to do but to pardon them all and give up the secret.

According to a statement of Pedro Manco, the custom has fallen into disuse among the Sambioa, too. Nevertheless, they did not permit us simply to take the masks found in the forest along with us, because women /38/ were presumed to be in the area. Rather our men had to put on special clothing for the purpose of bringing them to our camp.

Whether these customs have now become milder or not, in any case the respect the women have for the masks and their mysterious storage place is quite great.

535 After the end of the festival the masks are thrown away or
532 burned. In any case the feathers used for them are saved.

It is unlikely that we shall ever fully understand the real meaning of these dances. It is even doubtful whether the Indians themselves are fully aware of it. On the basis of analogies among better known peoples, a few conjectures about it can at least be made.

535 It is certain that the mask represents the spirit of the ani-
532 mal portrayed. The animals themselves are either game animals
707 or those that play a certain role in the national legend, such as
825 the stork, the alligator, and the Gymnotus. In North America
[191] there are bear dances, buffalo dances, etc., in order to persuade the bear and buffalo spirit to make these animals appear in larger numbers, whereas other dances refer to animals which are regarded as original ancestors or have other mythological significance. Similar notions may also be the basis for the masked dances of the Karaya. This would already be a step beyond the lowest form of animism, since the acceptance of a spirit representing all animals of a certain class presumes a certain amount

/38 cont./

535 of abstraction (1). Insofar as these animal spirits are supposed to
532
776
825

1. Im Thum, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

535 If one asks the Indians themselves why they keep the secret
532 from the women, they answer without exception that the women
567 are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

126 In the last days of our stay in S. Maria old Pedro Manco
[115] dictated a number of legends, which, given the paucity of
[993] such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

993 Whether these traditions have remained completely free of
1000 foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

993 These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

4: Ehrenreich--102 E-5 (1888) 1891 SP9 Caraja SP9

[Plate XI. Karaya. (cont'd)]

/80/

532 7. Completely fashioned female figure clothed in an apron (1/2).

8. Completely fashioned female figure with carrying basket, without apron and painting (1/2).

9. Female figure made of black wax, with ear sticks. Best specimen of the collection (1/2).

10. Large male figure with wax hair, ear and neck ornaments. Cuffs indicated (1/2).

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Plate XII. Karaya. Fish-dance Masks (Headdresses).

1a. Piabussu fish, front view.
1b. Piabussu fish, side view (left) } of the same specimen (1/8).

2a. Pacu fish, front view
2b. Pacu fish, side view (left) } of specimens of different sizes (1/8).

Pl. XII a (Supplement). Color Sketch of Pl. XII.

The broad crossbands of blue European military cloth, which the originals have, are reproduced here in black crosshatching, since the original bands probably consisted of black cotton weaving, as in Fig. 22b /see p. 72/.

/The explanations for Plates XIII-XV, which refer to the untranslated portion of the source and are therefore not reproduced here, are omitted. The errata listed at the bottom of p. 80 have been corrected in the text./

4: Ehrenreich--114 E-5 (1888) 1891 SP9 Caraja SP9

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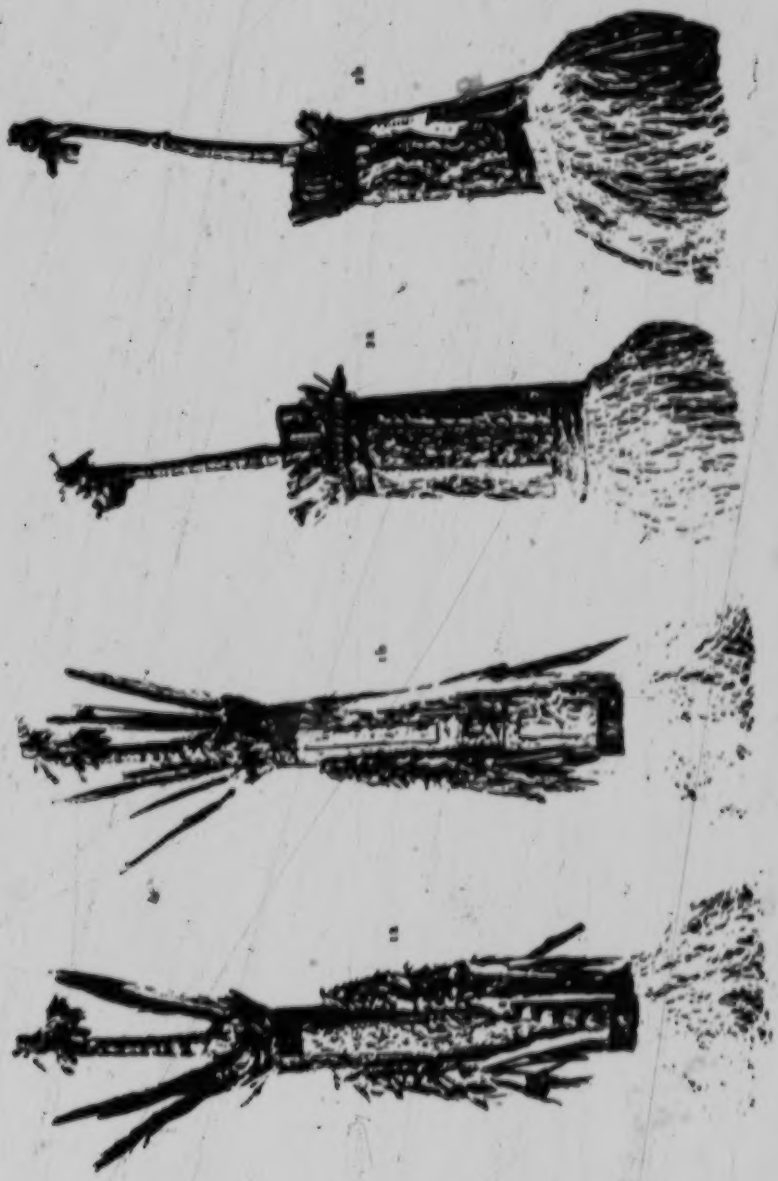
Plate XII



4: Ehrenreich--115 E-5 (1888) 1891 SP9 Caraja SP9

Plate XII (Supplement)

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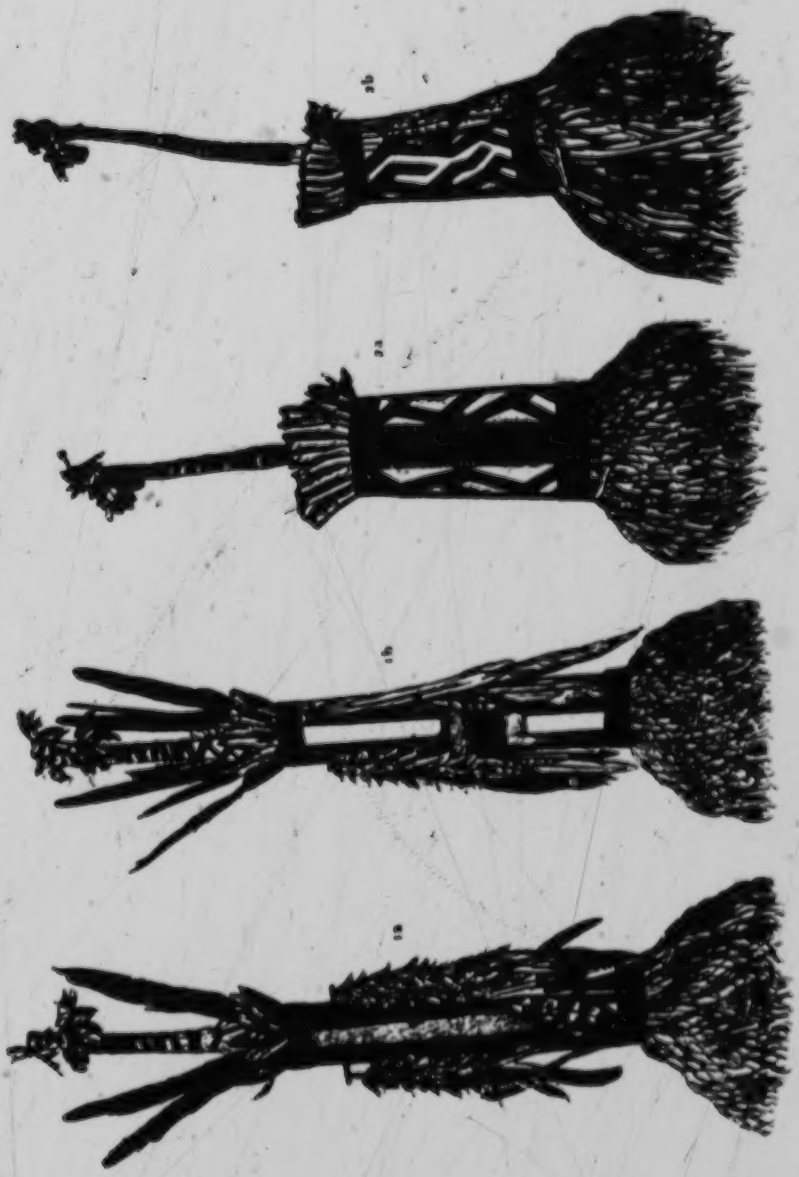

/238 cont./

*301 *237 lower arm (dideši) in back of the cuff, and, to be sure, by the youth of both sexes on special occasions.

Arm bands with bunches of feathers for the upper arm are reproduced in Ill. 1 a-c on Plate 52. The feather ornamentation consists either of rosettes with long little end feathers in them or of bunches of individual feathers, some of which look like claws.

In the case of the lower-arm bands with feather layers shown in Ill. 2 a-c on Plate 52, /239/ for 2a two layers of colored feathers are fastened one above the other to separate strings on the one flat side of the cotton strap placed edgewise, while for 2b on either side of the thick, twisted string feather layers are attached one on top of the other, of which the lower, longer layer consists of yellow, the upper shorter one of red clipped feathers. For 2c colorful parrot feathers in a wide layer are knotted to the twisted string by means of cotton knotting, and four Thevetia fruits hang down over this.

As pendants on simple string arm-bands either Thevetia fruits or small blackish fruits or snail shells or claws are used, to which feathers, feather rods, or bunches of cotton thread are usually attached. It is noteworthy that the pendants of snail shells and claws commonly appear in threes (Pl. 52, Ill. 3 a-f).

[824] I did not see strings joined together by little cross-sticks, with Thevetia fruits at the ends, as well as pendants of large red fruits, such as Ehrenreich brought back (Berlin 3729), and likewise none of the arm bands of ounce and wildcat skin with parrot or arara feather pendants (deoθanã) brought back by Ehrenreich, and no more than Ehrenreich the bands of bird bones arranged in parallel fashion that are contained in older Brazilian collections.

As finger rings (dãbõ = hand, finger) narrow strips made out of the tail rings of lizards are worn, and, /Ill. 81 appears here/ to [825] be sure, by both sexes at all ages. They differentiate between two kinds: rings made out of the tail of the so-called chameleon (kũlã) with oblique scale edges, and rings from the teju lizard (wãdãlẽ) with vertical scale edges (Ill. 81). Both kinds occur almost equally often.

/239 cont./

*301
*237 In the case of small children the body, as well as the arms and legs, is sometimes covered with white down feathers which are fastened on with light resin. One child wore such down on the upper arm and calves; the little feathers had already become dirty and look like skin scabs. The dead are treated similarly (see there /see p. 277 /).

[164]

Hip ornamentation consists only of dance belts of the male youth. Along with feather belts, there are patterned plaited cotton belts with appendages of all sorts.

[286]

The feather belts consist of long ostrich feathers which are fastened to two fine strings (Ill. 82). I saw such belts in only two specimens and only in the Karajá village in the interior of Bananal, where they were worn by youths for the greeting.

[286]

The patterned, plaited belts made of black and white cotton with appendages of the most varied kinds (wãdãkãnã) are worn by the male youth, usually at wrestling, and otherwise only occasionally. The pendants are of a very diverse nature (Pl. 53, Ills. 1-5). Very popular are /240/ small feather rods or rosettes with long end feathers, which, on long strings, are attached in a long row to the lower edge of the belt; usually Thevetia fruits or mussel shells hang between them, individually or in bunches. In the case of the other belts, the feathers are not fastened to separate threads, but directly to the lower edge.

Ill. 81 a, b. Finger rings made of the tail rings from a) chameleon, b) teju lizard.

[825]

Especially handsome is the arrangement on the belt of Ill. 4, whose small feather rods alternately bear little white end feathers or red string bundles, as well as on the belt of Ill. 5, between each of the small rods of which three to four Thevetia fruits with red-yellow rosettes and like-colored end feathers hang garland-fashion on a separate string, and the two center rods of which each have two long red arara feathers. The ornamentation on the belt

/244 cont./

527 Regular harvest festivals probably do not take place; the time of the ripening of the food plants, that is to say, the time when they have a great deal to eat, is their chief festival time, however.

B. The Acquisition of Animal Food.

433 The acquisition of animal food is as yet limited to the appropriative form; the Indians have not arrived at animal breeding.

231 825 [262] To be sure, they keep a great many animals in their houses, but do not use them for food, nor do they mate them, but rather, after loss, they catch young specimens again to tame these anew. This pleasure in animals arises from the belief that animals are related to man, are the same in essence; they believe that animals speak and act like human beings, only in a different form. And so they surround themselves with them, in [235] order to divert themselves by their behavior. Only birds are kept for practical purposes, namely, as suppliers of feathers; they are repreatedly robbed of their feathers, which are then made into ornaments. Tamed quadrupeds, as well as chickens, usually run around free; birds have their wings clipped or they are tied to a pole on the roof, in the house, or under a special protective [438] roof (Plate 54, Ill. 1). Apparently there is a trade in birds, for several times I observed wandering Indians who carried little birds with them in small gourds, in order to sell them in other places. /Plate 53 appears here./

231 [136] [262] /245/ Of such domestic animals, I observed the following: Of foreign, imported animals there were: chickens [(h)ăn̆ĭ(k)ĕ̆], pigs [(ĭ)s̆ă(nĕ)], dogs (kɔ̆ɔ̆lŏz̆ă), cats [(găh)ăn̆lōĕnĕ̆]. These animals are not eaten; the Indians are not even acquainted with the eating of chicken eggs (hăn̆ĭkĕs̆ĭ). Pigs are very rare; I saw only one large domestic pig, which was quite obviously kept only out of curiosity.

[TEXT Continues on P. 155]

/248 cont./

223 until the uppermost one, finally, closed the opening of the little pyramid. Strings ran down along the edges, were fastened to the lowest rods, and crossed at the top on the surface; they barely held the whole construction together. The type of release is clearly shown in the sketch, Ill. 84.

[198] To lure birds and game the Indians use specific calls which differ according to the particular species of animal, as they know how to imitate animal sounds masterfully.

Birds must be plucked on the spot; they may not be brought to the village unplucked ("otherwise the chief will be angry"). While plucking, the fingertips are dipped in wood ashes.

223 224 [538] It is said that there are no magic devices for making the hunt productive; on the other hand, the Indians are fond of telling one another hunting stories, and, in doing so, they like to exaggerate and tell improbable things.

Ill. 84.
Construction of the bird trap.

226 262 Fishing supplies by far the largest portion of the meat food; the subsistence of the Indians is to a large extent based on it.

136 The Araguaya is extremely rich in fish (kǎdõlǎ); still richer, however, are the tributaries, especially the Rio Tapirapé and the many lakes that accompany these rivers on either side.

In the deep water of the lakes and on the high, steep banks, especially where fallen trees lie in the water, live the pirarucú (b'dõlẽkẽ; Sudis gigas), three to four meters long, and the pirarara (dõlẽ; Phractocephalus discolor), which is equipped with strong bone armor and is up to two meters long. Upon being [533] 825 pulled out of the water, it emits air with strange sounds; the humorous Indian likes to imitate these sounds in his songs. Furthermore, the dogfish (lãdã), with its powerful teeth, lives here, and above all the worst predatory fish, the piranha. Various

/271 cont./

411 approximately 70 centimeters long, the second approximately 50
285 centimeters long.

Ehrenreich speaks of a second type of club: flat, shovel-like clubs that have a four-sided, prismatic blade with sharp edges and a lancet-shaped point. The handle is plaited all around, and at both ends of the plaiting cotton tassels hang down ("Beiträge," Pl: VI, Ill. 11). He obtained two such clubs from the Šambioá (Berlin 3980), whereas he saw a cruder form among the Karajá. The question is whether this club form belonged to the Karajá
[171] originally. For I came across such forms neither among the Karajá nor among the Šavajé, but certainly among the Kayapó, /272/ among whom broad cutting-clubs seem to be indigenous. It may be that the Šambioá took over this form from the Kayapó. Only a small child's club of the Karajá (Ill. 125) shows a similar type (1),

1. Cf. also, however, the club stick above (Pl. 56, Ill. 3c).

but it comes from the village on the Tapirapé mouth, so that here, too, it is not certain whether an old, now extinct club form has been preserved in this child's toy or whether it is not more likely that there is influence from the Tapirapé or the Kayapó.

411 The lances (dõnõlĭ: Ill. 126) play a minor role. They are a weapon peculiar to the Karajá. Today they are probably used
[224] only as a display weapon for festivities, visits, etc. In former
● [825] times they were put to use in hunting for jaguars: the bunches of feathers on the tip were supposed to make the animal fearful and uncertain, so that the Indian, at the most auspicious moment, /Ills. 123-126 appear here/ was able to deliver the death blow (according to the statements of the Indians). I never heard that they were ever used in war.

[824] The shaft consists of heavy palm wood (aruera); it is almost always 240-260 centimeters long and about three centimeters thick; only two specimens of my collection are a little over 200 centimeters long.

/344 cont./

191 general, they pronounce Brazilian words badly; they seldom succeed in pronouncing f correctly, usually they say p for it (păcŏ̃ for facão, žĭpră for chifre, părĭnă for farinha, păsẽr for facer).

126 For the list of words and texts recorded by me, along with the translations, see the appendix I and II /untranslated; see the foreign text, pp. 415-482/.

18. Myths.

793 126 115 Myths were told me by two persons: Chief Cadete Chico of Schischá told me the creation myth; I obtained a second version of this, as well as all the rest, from Kurišĭ. Usually he told them the most vividly and in the greatest detail the first time, and considerably more simply in repetitions. Some features had to be verified by much questioning, if they were overlooked in the first notation. When questioned, Kurišĭ said that he was telling the myths as his mother had told them to him. According to this, the myth seems to be handed down through the mother among the Karajá. To me it was surprising that he professed not to know any of the myths reported by Ehrenreich /345/ ("Beiträge," pp. 39-44), with the exception of the howling monkey myth. Apparently they were truly unfamiliar to him. This is all the more surprising since he is the grandson of Pedro Manco, Ehrenreich's informant, and thus should have known about the store of myths preserved in this family.

193 619 875 621 The Karajá regard the Furo das Pedras as their original home. There the ancient Karajá lived under water. They regard the Šavajé and Šambioá as their tribal kinsmen. Animals are regarded as beings like human beings, so that transformations of human beings into animals and the reverse play an important role. They think of the stars as inhabited by creatures who temporarily came to the earth and there came into contact with human beings.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

within fifty or one hundred yards of our canoe diving for fish and rising to the surface every moment to blow, whale-like. They can be captured only with a harpoon, but are rarely killed voluntarily by either the civilized or savage natives, though their fat is known to yield an excellent oil for lamps, for there is no animal in the Amazon region that is the subject of so many fables as this creature. The superstitious people believe that blindness would result from the use of this oil in lamps. One fable represents the *bouto* as a kind of mermaid, or siren; and is to the effect that it once had the habit of assuming the form of a beautiful woman with hair hanging loose to her heels, and coming ashore at night and walking through the streets of a village to entice the young men down to the water. If any one was so much smitten as to follow her to the water's edge, she grasped him around the waist and plunged beneath the waves with a triumphant cry. A man told me that if a human being were drowning in the river and a *bouto* should be near, it would succor him and bear him to land.

Fresh-water turtles exist in vast numbers in the Amazon region. They reach a great size in the upper Amazon, a full-grown specimen measuring nearly three feet in length by two in breadth. Its flesh is prized by both the "civilized" and the savage peoples living by the river. The eggs also are valued, scores of millions of which are gathered each season. Oil is extracted from these eggs, tens of thousands of gallons of which have been exported annually. Each turtle produces about one hundred twenty eggs every year. They issue from the river at the dead of night, when all is still, and making excavations two or three feet deep in the sand, turtle after turtle deposits its eggs in the same pit until it is full. The eggs are slightly larger than a hen's egg, are perfectly round, and have a flexible, leathery shell. To prepare them for eating, Brazilians boil them thirty minutes, then mix them with corn meal.

Alligators also infest in vast numbers the Amazon system of rivers. Indeed, they exist in myriads in some streams so

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

clubs and lances, various kinds of clay pots and pans and 353
gourd-shell vessels occupy the corners of the hut.

A short distance from the encampment is the "Casa do 346
Bicho," or medicine hut; or better yet, the Demon Hut. It
is roofed and closed in on three sides only. The side facing
away from the village is always left entirely open. The [562]
women of the tribe are not allowed to go near this hut, or
to look into it. In front of two Sambiða villages, two dead 825
kingfishers were secured to the top of a high pole, for the
purpose, probably, of keeping away the demons.

The Karayá have a few domestic, or domesticated crea- 231
tures. These are considered members of the family, and live 825
in and out of the family hut, and on equal terms generally
with the people. These children of Nature are evidently lovers
of Nature, and their mode of life can scarcely be conceived
of without these creatures. The way they treat them in-
dicates the idea they entertain regarding them and their do-
ings—that they look upon them as their companions and
equals. The feeling of companionship—even of relationship— [538]
with the animal world, is characteristic of the Karayá, and
is evidenced by the way the animals are spoken of in their
tribal legends, and by the fact that they have quite a treas-
ury of animal fables. Although these people are successful 231
in taming wild creatures, they have never made any economic
use of them as have the civilized people. They are captured
while still young, and reared, but for no purpose, in most
cases, other than to be kept as pets and esteemed members
of the families of their captors, where their presence seems
to give much pleasure. They are seldom thought of as regards
any material benefits they may confer. The only economic [237]
use that is made of any of these creatures, is of those that have
bright-colored plumage, which is used in the making of the
many feathered adornments that are so much admired by
these primitive people. Nor are these animals permitted to
multiply themselves, if this can be avoided. Some poultry 235
is kept, which was obtained originally from the "civilized" [197]
Brazilians, and these, of course, multiply rapidly. But even

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

535 object, or apparition, that rushes forth from the forest to
885 parade and dance—is supposed to be the materialization of the spirit, or double, of the creature indicated. The animals represented are always either game animals, or those that play a certain rôle in the tribal legends, such as the stork, the alligator and the electric eel. In accordance with a similar idea,
[171] the aborigines of North America were accustomed to hold buffalo and bear dances for the purpose of inducing the spirits of these particular animals to send their own kind to earth in abundance.

The Karayá have other dances, which are held in honor of animals regarded as ancestors, or to which some mythological significance is attributed. There may be similar reasons for the masquerades. The Karayá may believe, moreover, that by these festivities, they are cultivating the favor of the game animals.

535 When the men are asked why they keep from their women
562 the secret of the real character of the masqueraders, they always, without exception, reply that the women are not allowed to see and know everything because they talk too much. The belief that the authority and superiority of the men over the women must be maintained and fortified, is quite evident wherever the mystery festivals are held.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

be ordered to appear at a designated spot in the woods when the sun reaches a certain position in the heavens, and here she will be compelled to submit herself to the assembled men. If she should fail to appear as ordered, the men may slay her wherever they find her and sink her body in the river. But if she should flee to the mystery hut, no one will enter to take her for this is an asylum of refuge. If a man should betray the secret of the masquerade to a woman of the tribe, he may, nevertheless, be allowed to go unmolested. But these barbarous customs do not appear to be so strictly observed to-day as in former times. It is related that owing to an accident, all the women of a certain village, caught sight at the same moment of the masquerade outfit when not in use. In this case, of course, nothing could be done but to pardon them all and make known to them the whole secret. It is said that among the Sambiōa, these masquerades are falling somewhat into disuse. Nevertheless, they would not allow Dr. Ehrenreich and his party to bring away the masquerade outfits that they had stumbled upon at a spot in the woods where they had been thrown at the termination of a festival, as they feared that some of their women might be in the vicinity and see them. To get permission to take them, the men of the party had to dress in them. Though these customs may be less strictly observed to-day than formerly, nevertheless, the women cherish a profound respect for these supposed creatures of the forest and their mysterious hiding-places.

535 562 688 [178] 535 [178] [126]

The masquerade outfits seem to be thrown away, or burned, at the conclusion of a festival, the feather decorations having first been removed.

Of the real significance of these masquerades, little or nothing is known, or perhaps ever will be known. It is doubtful if even the savages themselves are fully conscious of their significance. But we may get some light upon the subject from our knowledge of the customs and beliefs of other primitive peoples.

It is certain that the "make up"—the creature, animated [825]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

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845 parade and dance—is supposed to be the materialization of the spirit, or double, of the creature indicated. The animals represented are always either game animals, or those that play a certain rôle in the tribal legends, such as the stork, the alligator and the electric eel. In accordance with a similar idea, [171] the aborigines of North America were accustomed to hold buffalo and bear dances for the purpose of inducing the spirits of these particular animals to send their own kind to earth in abundance.

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7:Lipkind E-5 (1938-1939) 1940
SP9 Caraja SP9

among the last. He got stuck in the hole. His belly was too big. He decided to go back. It was a dead leaf that he spied. He spoke to his wife, 'Let's go back. There is death there.' They went back again. Those that had come out were very happy. They were all happy. Then one of them climbed a tree. It was a child that climbed. He fell and died. They all mourned. Suddenly they got cheerful again. For this reason they were angry, his mother and father. His brother and sister, married to each other, were angry. For this reason there was keening. They say that there in the depths of the water there was no death."

In addition to being the original home of the Carajá, the underworld is also the home of the dead. Those who die a quiet death and are properly buried live there much in the same fashion as they lived on earth. But they are always a bit crazed and dangerous to the living. They must be placated by offerings and ceremonial observances. Otherwise they assume the form of poisonous snakes and bite those who neglect them. Those who die a violent death, who are clubbed or torn by beasts, become violent unappeasable ghosts. They are buried in the woods without arms or fire, in a position contrary to the traditional position in order to disorient them. A woman's girdle is tied about their eyes to blind them. Their desire is to kill, and especially to kill their closest kin. Their afterlife is extremely unpleasant. They wander about in a perpetual rage and feed on little birds which they eat raw.

The other dimension of the Carajá universe is the sky. Only the southeastern quadrant of the sky interests the Carajá. The rest is uninhabited forest. Starting at the Southern Cross virtually every star and constellation visible in the east is a named supernatural. The Milky Way is the shaman's road. When the shaman falls into his trance he goes up the shaman's road into one of the villages of the sky supernaturals. There he receives his power and knowledge and, if he has not eaten or drunk, thereafter is a curer. If he has, he becomes a sorcerer and killer. The good shaman after his death goes to live in the sky. He squats up there in the heat of the sun with his inexhaustible pot of food and gourd of water in front of him and his shamanistic rattle in his hand, held up to shade his eyes from the glare of the sun. At night he dances with the supernaturals. This is considered the happiest afterlife.

The earth and underworld are also inhabited by supernaturals. Every pool, every deep spot in the river, every bit of forest or savannah, has its supernatural owners. These are of two kinds. Many are amiable and beautiful beings who have friendly relations with humans. They are invited to feasts and impersonated in the masked dances. The others are ugly and dangerous monsters who cannot be placated. Their woods are avoided and nobody fishes in their pools.

The sorcerer has a wide variety of techniques at his disposal. He may

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

THE ARAWANA, OR FISH DANCE, OF THE CARAJA INDIANS OF MATTO GROSSO, BRAZIL

535 825 OF ALL the dances of the Caraja, the *Arawana* is the most important. It takes its name from a fish found in the tributaries of the Amazon, particularly the River Araguaya. This fish, the *arawana* [774] or *iraco*, is thought by the natives to be semi-human and is much venerated.

535 The dance, a cross between a turkey-step and a [533] foxtrot, accompanied by weird songs, is performed by two Indian men representing the male and the female fish. Both are dressed alike, except that there is hidden in the headgear of the male representative a cluster of threaded nuts from the palm tree, which rattle as the dancers move.

The dress consists of long slender palm-leaves hanging from the waist to the knees like a skirt. A similar kilt arrangement of leaves covers the body from neck to waist. The head-dress is made from palm-leaves closely braided together in the form of a hood, with coarse grass hanging loose at the bottom, obscuring the face. The upper part tapers almost to a point about two feet above the head and is overlaid with beautiful feather mosaics patterned to suggest the *arawana*. Two "horns" made of grass top the headdress. (Fig. 43.)